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DOI:
10.1075/etc.10.1.05mas

Document Version
Peer reviewed version

Citation for published version (Harvard):
Mastropierro, L & Mahlberg, M 2017, 'Key words and translated cohesion in Lovecraft's At the Mountains of Madness and one of its Italian translations', *English Text Construction*, vol. 10, no. 1, pp. 78-105. https://doi.org/10.1075/etc.10.1.05mas

Key words and translated cohesion in Lovecraft's *At the Mountains of Madness* and one of its Italian translations

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In this paper, we explore the potential of a corpus approach to study translated cohesion. We use key words as starting points for identifying cohesive networks in Lovecraft's *At the Mountains of Madness*, and discuss how these networks contribute to the construction of literary meanings in the text. We focus on the role of repetition as a key element in establishing cohesive networks between lexical items. We specifically discuss the implications of our method for the analysis of cohesion in translated texts. A comparison of Lovecraft's original novel and a translation into Italian provides us with a nuanced understanding of the complex nature of cohesive networks. Finally, we discuss the broader issue of applying models and methods from corpus linguistics to corpus stylistic analysis.

Keywords: cohesive networks, key words, corpus stylistics, literary translation, Lovecraft

1. Introduction

As Simpson (2004: 3) points out, when we carry out a stylistic analysis of a literary text we have the "full range of language models at our disposal". Equally, we can draw on the full range of linguistic methods. Models of language and methods of analysis are necessarily connected. In this paper, we will discuss the potential of the corpus linguistic key word method to shed new light on the concept of cohesion in literary texts, and specifically on the implications for the translation of cohesive networks. We situate our work in the context of corpus stylistics. A corpus stylistic approach allows us to reflect on the applicability of corpus linguistic methods and concepts to the analysis of individual texts. Corpus linguistics is usually concerned with (large) collections of texts rather than individual texts or even text passages. This view is vital to be able to identify general patterns of the language. With its focus on meanings in literary texts, corpus stylistics deals with the challenge of combining insights into general patterns with the results of more text-specific methods of analysis. We argue that cohesion, and specifically translated cohesion, is an ideal test bed for an exploration of the relationship between general corpus linguistic concepts and their applicability to the analysis of individual texts. Cohesion is in fact a linguistic feature that is typically studied in a single text as the place for the identification of cohesive networks. We argue that a corpus approach can still be very useful for the study of cohesion, as it allows us to consider the nature of cohesive relationships from a fresh point of view. Based on corpus linguistic insights from the study of general patterns, we can reassess the way in which we describe lexical links within an individual text. Focusing on H. P. Lovecraft's *At the Mountains of Madness*, we aim to illustrate how key word analysis can be employed to support the study of cohesive networks, and how such a corpus approach furthers our understanding of cohesion as an incremental textual feature that contributes to literary meanings. We specifically explore the implications of this approach for the study of translated cohesion.

In the next section, we will discuss the concept of key words and how advances in corpus linguistics contribute to our understanding of cohesive networks. Section 3 will provide an overview of the methodology that we used to study *At the Mountains of Madness* and one of its Italian translations. We present an analysis of cohesive networks in Section 4, while Section 5 focuses on translated cohesion by comparing cohesive networks in the source text (ST) to their translations in the target text (TT).

2. Corpus stylistics, cohesion and literary translation

The term 'corpus stylistics' is increasingly used for research that applies corpus linguistic methods to the analysis of literary texts. Such studies might look at the work of a particular author compared to other authors, or concentrate on just a single text or text extract. When the focus is on an individual text, a corpus stylistic analysis will aim to find patterns in this text as repetitions throughout the text or through comparison with appropriate reference data outside the text (Mahlberg 2015). One method that is commonly used to compare texts is key word analysis. When text/corpus A is compared to corpus B, key words in A are words that occur significantly more frequently in this text/corpus than in corpus B (Scott 2016a). Applied to literary texts, key words support the study of themes or narrative progression across a text (Toolan 2009), they can be used to contrast different characters (Culpeper 2009) or identify differences between narrators (Walker 2010) within the same text. Within corpus linguistics more widely, the key word method has been used to support the analysis of the 'aboutness' of texts (Scott 2016a). An initial list of key words is typically taken as basis for more detailed groupings of key words, which can be motivated by specific theoretical frameworks (e.g. McEnery 2009). Identifying key words in narrative fiction, Mahlberg & McIntyre (2011) propose a way of classifying key words with regard to their functions in the creation of textual worlds. With a focus on translation studies, key words can be seen as a way to support the description of an individual translator's strategy (Olahan 2004). In the translation process itself, the translator can use key words to focus their attention on specific words that deserve more detailed attention (Čermáková 2015). For such approaches, a crucial point about key words is how they characterise a specific text (or a set of texts) or how an individual text compares to a reference corpus.

What does not seem to have received much attention so far is the way in which key words, as a form of repetition, contribute to the creation of cohesion. Looking at the cohesive potential of similarity chains, Thornbury (2010: 279) observes that "while a list of keywords is not in itself a semantic network, it provides the raw data out of which such a network can be constructed". Considering key words as repetitions within a text also emphasises the directionality of the repetition and the fact that meaning is incremental, reflecting the progression of a text. Generally, however, in corpus linguistics the emphasis is on large amounts of data and collections of texts rather than the detailed study of an individual text, so meaning is described from a cumulative rather than a directional point of view.

In a key word list, content words and proper nouns are the items that give an indication of the text's aboutness. In this paper, we will focus only on content words. The repetition of content words is a form of cohesion that Halliday & Hasan (1976) refer to as 'lexical cohesion', as opposed to connections in a text that are created through the use of grammatical words such as pronouns or conjunctions. In Halliday & Hasan's (1976) influential framework the focus is on grammatical cohesion. Hoey (1991) has made an important contribution to shift the emphasis from grammatical to lexical cohesion. Still, Hoey's (1991) approach seems to accept the existence of separate lexical and grammatical categories of cohesion. In corpus linguistics, specific concepts have been developed to account for lexico-grammatical patterning of various kinds. Significant examples are Sinclair's (2004) 'lexical item' or Hunston & Francis' (2000) 'pattern'. Such concepts have implications for the description of cohesion. If language is described in terms of 'patterns', then lexico-grammatical links in individual texts can be accounted for in terms of 'pattern flow' (Hunston & Francis 2000), i.e. linear sequences of one pattern connecting to the next. Similarly, the concept of the lexical item can be used to describe cohesive relations. Using Sinclair's (2004) example of the *naked eye*, Stubbs (2002: 109) illustrates, for instance, how the semantic prosody "difficulty, due to size" creates links across sentences. Based on an approach that sits between the specificity of the lexical item and the generalizability of the pattern, Mahlberg (2005, 2006) describes cohesion in terms of 'local textual functions'. Also using an example from Sinclair (2004), Mahlberg (2006) shows how the semantic preference and prosody of the item *true feelings* contribute to cohesion in a single text. Another form of lexical patterning is accounted for by 'lexical bundles', defined by Biber et al. (1999) as highly frequent sequences of words such as *at the same time*, *I don't know*, etc. Studying academic discourse, Nesi & Basturkmen (2006) argue that such sequences play an important role in creating cohesion. Overall, these approaches show that changes in the way in which we define the fundamental units of the language and the linguistic categories to account for relationships between them have implications for the way in which we account for cohesion in texts. Without explicitly focusing on the concept of cohesion, there is also other work in corpus linguistics that is relevant to the relationship between patterns. For example, Brezina et al. (2015) discuss links between collocations in terms of collocational networks: the collocates of a node are themselves nodes with their own collocations. Collocational relationships within an individual text might be interpreted as realisations of networks described on the basis of large corpora.

Connectedness of texts and different types of cohesive relationships play an important role in translation studies, too. Snell-Hornby (1988: 36) stresses that translation is not concerned with isolated phenomena, but rather with the "web of relationships" that individual items establish within a text. Establishing equivalence at the level of cohesive structure is as important as it is to do so at other levels of equivalence, as cohesion contributes significantly to the aesthetic and cognitive effects of the text (Lotfipour-Saedi 1997: 190). In the context of literary texts, even the arrangements of cohesive devices throughout the text can play a fundamental role in conveying the required literary effect. Lotfipour-Saedi (1997: 187) argues that the type of lexical choice made within each node of a cohesive chain affects the degree to which that given node contributes to lexical cohesion. For example, depending on whether a hyponym or a super-ordinate is used as a lexical node of a cohesive chain, a different type of cognitive process can be activated. Alterations at the level of individual items can therefore create a chain reaction that disrupts the cohesive structure of a text (Baker 2011: 222).

Because of the difficulty to transfer it from one language to the other, much discussion of cohesion in translation studies has been almost prescriptive. Focusing on translation practice, the emphasis has been on providing guidance on how a translator should deal with cohesion (e.g. Hu 1999, Baker 2011). As a result, the innovative implications that corpus approaches have brought to the study of cohesion have not had a great impact in this field. Most of the applications of corpus methods to the study of cohesion in translation focus on grammatical cohesion in technical texts (e.g. Krein-Kühle 2002 or Trebits 2009). An exception is Øverås's (1998) analysis of cohesive devices in the translation of fiction from Norwegian into English (and vice versa). However, Øverås's (1998) study is an investigation into translation universals rather than into cohesion itself, as it specifically aims to test Blum-Kulka's (1986) 'explicitation hypothesis', according to which an increase in the level of cohesive explicitness is expected in the TT compared to the ST. A recent corpus project that focuses on cohesion in the context of contrastive linguistics is the GECCo (German English Contrast in Cohesion) Project. Working with semi-automatically annotated corpora, the project compares cohesive devices across English and German (e.g. Kunz et al. 2016). An understanding of contrastive differences is crucial, for instance, so that translators can be aware of preferred patterns that differ across languages (Steiner 2015)

In a project like GECCo, fiction is studied as a register in contrast to other registers. Studies that instead focus on cohesion in individual texts/translations have been necessarily concentrating on short texts, extracts, or even just sentences (cf. Lotfipour-Saedi 1997, Hu

1999, Kachroo 1984, Snell-Hornby 1988). For example, Snell-Hornby (1988: 74) carries out an analysis of "progression of lexical fields" on W. Somerset Maugham's "The Pacific". Even though this analysis is not explicitly presented in terms of cohesive networks, it is similar to the approach we will be presenting. Snell-Hornby (1988) shows in detail how the use of related words and semantic fields, and their connection to each other, create a micro-to-macro structure in the text that is representative of the "web of relationships" (Snell-Hornby 1988: 69) a text is made of. However, in translating the text into German, more emphasis has been put on looking for individual equivalents, rather than aiming to recreate the structure of connections within the whole text (Snell-Hornby 1988: 77) and, as a result, the network of lexical and semantic links is weakened compared to the one in the ST. Snell-Hornby (1988: 70) explains that "The Pacific" has been selected mainly because "it is a short, manageable and complete text in itself", being just about a page long; such an analysis on a longer text would have been more challenging. As we will argue, a corpus approach allows us to view cohesive networks as they develop throughout a text, without being limited to the analysis of extracts or short passages only.

In this paper, we discuss two interrelated issues that have not received much attention so far. We explore the potential of key words as a form of repetition that contributes incrementally to the creation of cohesion and we demonstrate how this approach can be applied to the study of translated cohesion. There are two reasons why we focus on key words as ideal candidates to identify cohesive networks in texts: their frequency and their textual relevance. Firstly, frequency is important because repetition plays a fundamental part in the creation of cohesion (Halliday & Hasan 1976, Tannen 1987). Word repetition serves a referential and tying function, linking ideas in the discourse and creating networks throughout the text. By definition, key words are words that occur repeatedly in a text, but they are not simply the most frequent words in a text. The most frequent words tend to be function words which contribute to grammatical rather than lexical cohesion. The second reason is the textual relevance of key words. Key words are usually seen as words that characterise a text, that distinguish it from a norm provided by a reference corpus. Key words can reflect the themes of a text and provide insights into what a text is about; in this respect, they are relevant in that given text. Thematic words and "aboutness" words can be good candidates to identify nodes of cohesive networks because themes and "aboutness" are textual features that develop incrementally throughout a text. As a theme develops, the words that refer to and construct it create a cohesive network. Hence we argue that starting from a key word list to identify likely candidates for a cohesive network does not only allow us to work with words that are

repeated, but also provides us with words that potentially relate to the themes of a text. Of course, these two criteria are not requirements. A key word that does not have a thematic function can still be part of a cohesive network. Equally, words can be thematically relevant without being key. Therefore, we do not claim that key word analysis is the only method for the analysis of cohesive networks. It provides a starting point by identifying candidates for further analysis and needs to be complemented by other approaches.

3. Methodology

In order to validate the contribution of key word analysis to the study of lexical cohesion in literary texts and literary translation, we investigate cohesive networks from *At the Mountains of Madness* (MoM) and one of its translation into Italian. Written in 1931, the text is a horror/science-fiction short novel by American writer H. P. Lovecraft. The story is structured as a first-person report in which one of the protagonists, Dr William Dyer, details the events of a scientific expedition to the Antarctic. The expedition leads to the discovery of an ancient ruined city beyond a range of enormous mountains – the mountains of madness – which was inhabited, in a distant past, by alien prehistoric creatures unknown to science. The text amounts to 41,431 words. It is freely available online on the website of the *H. P. Lovecraft Archive* (http://www.hplovecraft.com/writings/texts/fiction/mm.aspx). The translation we use is the Mondadori edition translated by Giuseppe Lippi and published in 1992, which contains 43,500 words, available electronically from several Italian online e-book shops. For the key comparison, we use a reference corpus of 24 American novels and short stories published from 1904 to 1932, totalling 2,147,129 words (the contents of the reference corpus is listed in the Appendix).

Our analysis proceeds in the following steps. Starting from a comparison of MoM against our reference corpus, we begin by selecting a group of key words that are both (i) frequent (i.e. the selected words occur frequently throughout the text) and (ii) relevant (the selected words relate to the themes of the short novel). To assess the relevance of the key words we specifically draw on literary criticism that has discussed thematic concerns in MoM. As we shall see in Section 4.1, we focus on the key words *mountains, peaks,* and *foothills,* which relate to the fictional representation of the Antarctic mountains.

We use concordance data to identify the semantic fields that contribute to the creation of themes around *mountains, peaks,* and *foothills* (Section 4.2). Specifically, we analyse the

semantic preference and semantic prosody of these key words. Semantic preference and semantic prosody are two components of what Sinclair (2004) describes as the 'lexical item', i.e. an extended unit of meaning that is best identified with the help of a concordance analysis. Sinclair (2004: 174) defines 'semantic preference' as the "co-occurrence of words with semantic choices", while 'semantic prosody' is defined as choices that "express attitudinal and pragmatic meaning". It is important to point out that the way in which we adapt the concepts of semantic preference and semantic prosody for our analysis is different from Sinclair's (2004) approach. Sinclair (2004) looks at lexical items in large general corpora, rather than in a single text, in order to identify general patterns of the language. In contrast, our perspective on semantic preference and prosody is much more text-specific. We do not intend to identify patterns in the textual behaviours of *mountains*, *peaks*, and *foothills* that account for the patterning of these words in general. Rather, what we are interested in is MoM-specific patterns that contribute to the literary meaning of this short novel, i.e. the 'local textual functions' of the key words (Mahlberg 2005, 2006). The difference between Sinclair's (2004) and our approach becomes even clearer when we consider how the concept of semantic prosody has been used in corpus stylistic analyses. Louw (1993) uses the concept of semantic prosody to compare occurrences in a literary text against a general reference corpus. He illustrates how the general semantic prosody can be useful in identifying deviations of a literary text from a more general norm. For our approach, what we refer to as semantic prosody and semantic preference is instead specific to the text under analysis.

Our approach to semantic preferences and prosodies relates to a wider issue of using corpus linguistic methods for the study of literary texts. When the focus is on an individual text, a corpus stylistic analysis deals with a relatively small data set. Hence the patterns that can be identified differ from those that can be found in large corpora and methods designed to work with large corpora do not necessarily transfer to single texts. However, while the concepts of semantic preference and prosody rely on the tendencies of a word to co-occur with words from a semantic field or words with specific evaluative or attitudinal meanings, these tendencies are not measured with thresholds (Sinclair 2004), as is the case for collocational measures, for instance. Therefore, semantic preference and semantic prosody seem to be particularly suited for corpus stylistic analyses.

Once semantic preference and semantic prosody are identified, we then use them to trace a cohesive network throughout the text. We interpret links between the key words and their semantic fields in terms of cohesive relationships (Section 4.3), and discuss how these relationships develop throughout the text. After the analysis of the cohesive networks in the

ST, we investigate if and how the networks are recreated in the TT. We aim to examine whether translation alterations affect the networks and, if so, what the consequences are for the construction of literary meanings in the TT (Section 5).

4. Analysis

In this section, we report on the analysis of cohesive networks in MoM. Specifically, in Section 4.1, we relate our key word results to the fictional representation of the Antarctic mountains. In Section 4.2, we outline the concordance analysis of *mountains*, *peaks*, and *foothills* which then leads us to the identification of the cohesive networks, discussed in Section 4.3.

4.1 *Mountains, peaks,* and *foothills*: The fictional representation of the Antarctic mountains

Table 1 presents the top 30 key words (KWs) in MoM, when compared to the reference corpus. The list is generated using *WordSmiths Tools* (Scott 2016b), setting a *p*-value threshold ≤ 0.0000001. We also considered hyphens as word separators (e.g. *mountain-top* are two words, *mountain* and *top*), but not apostrophes (e.g. *don't* is one word). This results in a list of 340 positive KWs. Excluding function words (*we*, *our*, *of*, *the*) and proper nouns (*Danforth*, *Lake's*, *Lake*, *Pabodie*, *Arkham*, *Gedney*), most of the remaining KWs provide an indication of the text's aboutness. There is a group of KWs that refers to the alien creatures the protagonists encounter in their expedition (*specimens*, *ones*), another group which relates to the scientific expedition itself (*sculptures*, *carvings*, *camp*, *plane*), and a larger group of key words that refers to the overall spatial setting in which the events take place (*Antarctic*[1], *foothills*, *mountains*, *land*, *ice*, *glacial*, *peaks*, *range*). However, interpreting these words simply as "aboutness KWs" only scratches the surface and focuses on their most superficial meaning, while disregarding the multifaceted role that these KWs can play as polysemous and thematic items in the text (Mahlberg & McIntyre 2011). The KWs that can be regarded as a "setting" group, in particular, suggest implications that go beyond the simple definition of the physical place in which the plot of MoM develops.

[1] *Antarctic* is used as an adjective in most of the cases (36 out of 50 occurrences); this is the reason why we included it in the group of KWs referring to the spatial setting, as opposed to excluding it as a proper noun.

Table 1. Top 30 keywords in MoM

N	Key word	Freq.	RC. Freq.	Keyness
1	we	632	4996	1257,96
2	our	305	1750	762,47
3	#*	151	524	500,92
4	danforth	54	0	428,50
5	antarctic	50	1	386,95
6	lake's	44	0	349,14
7	sculptures	42	1	323,81
8	of	1760	61132	250,55
9	ones	71	255	231,45
10	specimens	38	21	225,50
11	lake	67	226	225,24
12	pabodie	27	0	214,23
13	carvings	30	5	209,52
14	foothills	27	1	205,64
15	mountains	48	93	203,58
16	land	66	284	195,68
17	ice	51	140	188,38
18	penguins	23	0	182,49
19	camp	67	362	173,75
20	primal	24	4	167,61
21	glacial	20	0	158,69
22	arkham	20	0	158,69
23	plane	29	24	158,02
24	gedney	19	0	150,75
25	peaks	29	31	148,18
26	the	2765	113300	146,76
27	range	38	95	146,01
28	shewed	18	0	142,82
29	archaean	18	0	142,82
30	abyss	31	53	137,38

* # stands for numbers

Recent developments in literary criticism and human geography have emphasised the importance of space and places in literature (Thacker 2005), and their literary representation has been playing a major role within the growing field of 'literary geography' (Alexander 2015: 4). For the study of Lovecraft, Janicker (2006: 54) recognises that locales and locations develop an atmosphere of malevolence in the author's short stories, while Ralickas (2007), referring specifically to MoM, argues that the Antarctic mountains function as "indexes of

'cosmic horror'" (Ralickas 2007: 377).[2] The role of Lovecraft's "geographies of horror" (Kneale 2006: 106) goes beyond simply establishing a fictional setting; rather, their study can offer both conceptual and methodological avenues for the analysis of his (and others') texts (Kneale 2006: 106).

The KWs show that words relating to the Antarctic mountains occur significantly more frequently in MoM than in the reference corpus: *foothills*, *mountains*, and *peaks* are among the top 30 KWs, while *mountain*, *slopes*, and *summits* appear further down in the list. In line with Kneale's (2006: 113) observations on the concept of thresholds in Lovecraft, the mountains function metaphorically as a threshold in the text, separating the narrow yet comfortably familiar perspective of the explorers from the unknown forces that will shatter their confident worldview, once they cross the peaks. Thresholds as spatial metaphors symbolise change. As such, they are usually presented in a negative light, given Lovecraft's obsession with fixity (Kneale 2006: 120). In MoM, the mountains function as both a physical threshold, dividing the explorers' camp from the dead city of the Old Ones, and as a metaphorical threshold, separating the contented ignorance of the protagonists from the unsettling revelations of the alien megalopolis. In this respect, the KWs listed above are more than just an indication of the text's aboutness; they function as building blocks of the fictional world and contribute to the thematic concerns of the short story.

KWs are retrieved on the basis of textual features only. However, our approach to KWs takes account also of their thematic potential. This twofold perspective reflects Mahlberg & McIntyre's (2011) distinction between text-centred and reader-centred KWs. The difference between the two types rests on the range of interpretation that the words allow. For example, text-centred KWs "relate to concrete characters and objects" in the novel, and their classification "mainly consists of identifying relevant links to characters, objects and places" (Mahlberg & McIntyre 2011: 211). Reader-centred KWs, on the other hand, require more complex interpretation, as they have "more abstract and metaphorical meanings" (Mahlberg & McIntyre 2011: 211). Usually, text-centred KWs contribute mainly world building elements, while reader-centred KWs have thematic relevance and are more open to subjective interpretation by the reader. KWs combining both a text-centred and a reader-centred perspective are good candidates for the identification of cohesive networks, as they are both textually and thematically relevant at the same time. For the purpose of

[2] Lovecraft himself defines 'cosmic fear' (equivalent to cosmic horror) as "a certain atmosphere of breathless and unexplainable dread of outer, unknown forces" resulting from "a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space" (Lovecraft 2009 [1927]: online).

exemplifying the method of cohesive networks identification, we will focus on the KWs related to the fictional representation of the mountains: *mountains*, *peaks*, and *foothills*.[3] They are text-centred KWs because they link directly to a relevant place of the short novel, and in this sense they contribute word building elements to the text. At the same time, they are also reader-centred, as they reflect a specific interpretation related to thematically and critically relevant issues, as we discussed above.

4.2 Semantic preference and semantic prosody: "Height" and "Mysteriousness"

We start our analysis with *mountains*, which occurs 48 times in MoM. We analyse this key word in the context provided in the form of a concordance. Figure 1 shows all the concordance lines for *mountains*. Some of the adjectives occurring in the L1 position (one word to the left of the search word) already give a first idea of how the mountains are represented: *mountains* are described as *highest* (line 6), *steep* (line 7), *gigantic* (line 10), *greatest* (line 11), *titan* (line 12), but also *evil* (line 13), *unknown* (line 16), *mocking* (line 19), *overshadowing* (line 21), *mysterious* (line 22), *unfathomed* (line 29), *terrible* (line 31), *shocking* (line 32), etc.

[3] *Range* was excluded because in MoM it is used mostly with the sense of "a number or group of things" or "an amount or extent of variation", rather than as "chain of mountains".

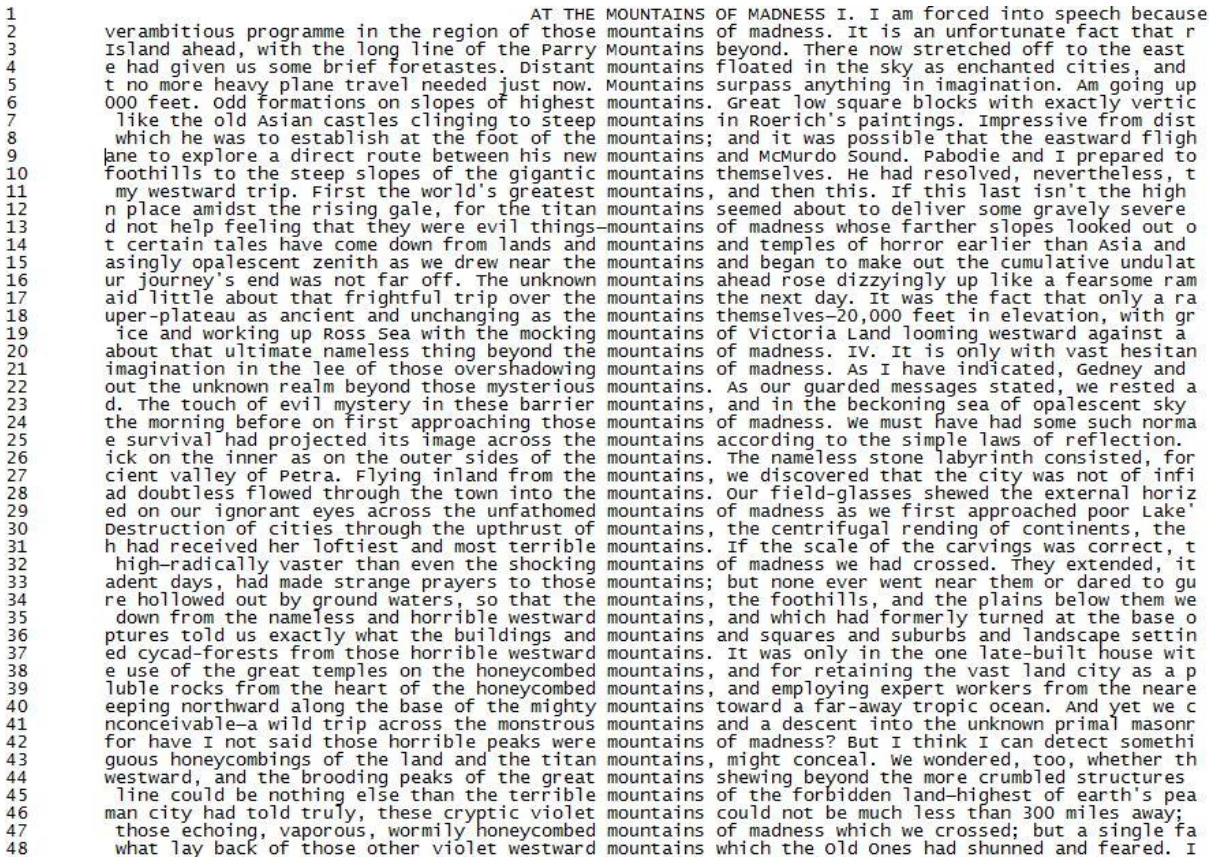

Figure 1. All 48 occurrences of *mountains*, in order of occurrence in the text

These adjectives are a good starting point for the analysis of fictional representations, not simply because, in our case, we are focusing on a noun (mountains) and the most obvious words that describe a noun in L1 position are adjectives. Many critics see the abundant and at times excessive use of adjectives and adverbs as one of the most striking of Lovecraft's stylistic features. Punter (1996: 43), for example, describes Lovecraft as being unable to "rely on the force of the individual word and the corresponding need to buttress it up with a vocabulary of subjective adjectives". Houellebecq (2004: 25) mentions Lovecraft's "passages where he loses all stylistic reserve, where adjectives and adverbs accumulate to the point of exasperation". Similarly, Leiber (2001: 13) refers to Lovecraft's "orchestrated prose" where "sentences […] are repeated with constant addition of more potent adjectives, adverbs, and phrases […]". Focusing on adverbs, Mastropierro (2015) conducts a corpus stylistic study to show how a higher concentration of *-ly* adverbs in specific parts of the short novel emphasises climactic moments in the plot and contributes to its atmosphere of awe and disbelief.

Although the focus of this paper is not on adjectives specifically, premodifiers of *mountains* provide us with a good indication of how the mountains are fictionally

represented. The picture suggested by the adjectives is further confirmed when we consider words occurring in a 5:5 span of *mountains* (five words to the left and five to the right of the search word). These words suggest a semantic preference of "Height", as seen in *great*, *highest*, *steep*, *titan*, *20,000 feet*, *elevation*, *far*, *farther*, *gigantic*, *greatest*, *loftiest*, *mighty*, *ultimate*, *upthrust*, *vast*, and *vaster*. Related to the semantic preference is a negative semantic prosody that can be referred to as "Mysteriousness", that characterises the mountains as a frightfully mysterious place, as reflected by words such as *madness*, *horrible*, *evil*, *nameless*, *terrible*, *unknown*, *brooding*, *cryptic*, *forbidden*, *frightful*, *horror*, *looming*, *monstrous*, *mysterious*, *mystery*, *overshadowing*, *shocking*, *strange*, *unfathomed*, *wild*.

The semantic preference and prosody are related. The notion of "Height" does not simply emerge as a by-product of the fact that MoM's plot has to do with mountains. As Joshi (2001: 420) explains, the emphasis on height can be seen as inducing a sense of awe, deriving from the fact that the protagonists (and the readers, through the protagonists' eyes) are facing mountains taller than any yet discovered on the planet. In fact, the narrator often remarks that "these peaks are higher than the Himalayas" (MoM: Chapter VIII). In this sense, the Antarctic mountains are *monstrous*, *terrible*, *brooding*, etc., also because they are *gigantic*, *mighty*, *highest*. Their sheer size makes the peaks intimidating and awe-inspiring to the eyes of the characters as much as the fact that they are unknown and wild. This interconnected representation is illustrated in Example (1):

(1) For a second we gasped in admiration of the scene's unearthly cosmic beauty, and then vague horror began to creep into our souls. For this far violet line could be nothing else than the terrible mountains of the forbidden land – highest of earth's peaks and focus of earth's evil; harbourers of nameless horrors and Archaean secrets; shunned and prayed to by those who feared to carve their meaning; untrodden by any living thing of earth, but visited by the sinister lightnings and sending strange beams across the plains in the polar night – beyond doubt the unknown archetype of that dreaded Kadath in the Cold Waste beyond abhorrent Leng, whereof unholy primal legends hint evasively. We were the first human beings ever to see them – and I hope to God we may be the last. (MoM: Chapter XII)

The protagonists are breathless in front of the majestic, *unearthly cosmic beauty* of the mountains, which at the same time inspires a sense of *vague horror*. The description of the

mountains as the *highest of earth's peaks* is juxtaposed with their description as *terrible* and the *focus of earth's evil*.

The occurrences of *mountains* already establish a cohesive network: *mountains* is the node of a cohesive network that links the semantic preference of "Height" and the semantic prosody of "Mysteriousness" throughout the text. This network is further strengthened by the related meaning relationships around *peaks*. *Peaks* occurs 29 times in total, as shown in Figure 2 below.

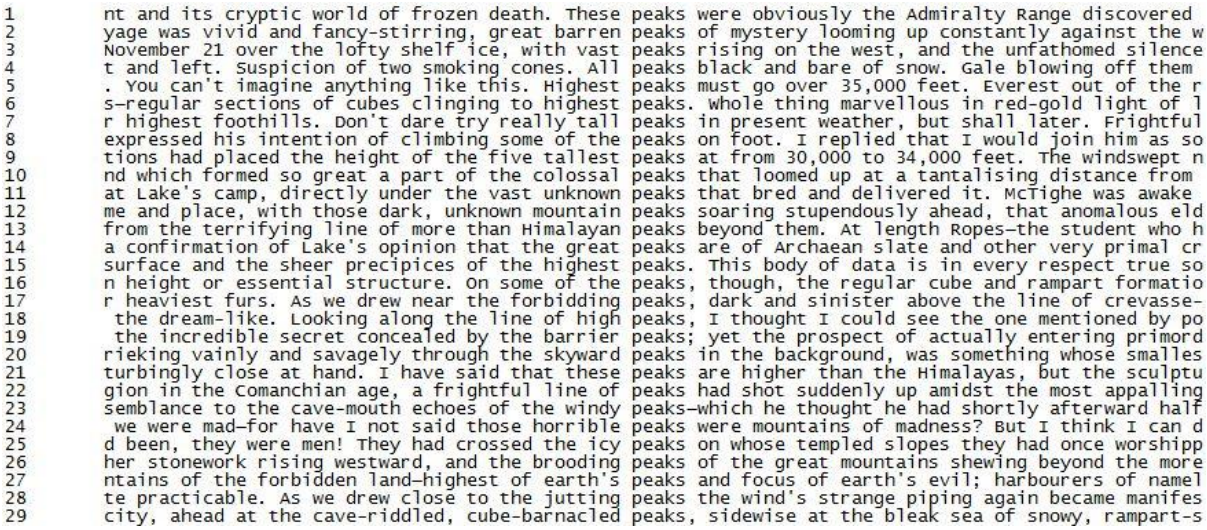

Figure 2. All 29 occurrences of *peaks*, in order of occurrence in the text

If we focus first on the adjectives premodifying *peaks* in L1 position, we notice that the fictional representation of *peaks* is aligned to that of *mountains*: *peaks* are *highest* (lines 5, 6, and 15), *barren* (line 2), *brooding* (line 26), *colossal* (line 10), *forbidding* (line 17), *great* (line 14), *horrible* (line 24), *jutting* (line 28), *skyward* (line 20), *tall* (line 7), *tallest* (line 9), *unknown* (line 11), and *vast* (line 3). This similarity is further supported by the contexts in which *peaks* occurs. In a 5:5 span, there is further evidence for the semantic preference of "Height" (*highest*, *great*, *rising*, *vast*, *30,000 to 34,000 feet*, *35,000 feet*, *colossal*, *height*, *high*, *higher*, *jutting*, *lofty*, *skyward*, *soaring*, *tall*, and *tallest*). Equally, there are words that point towards the frightful "Mysteriousness" (*dark*, *unknown*, *anomalous*, *bare*, *barren*, *black*, *bleak*, *brooding*, *evil*, *forbidding*, *forbidden*, *frightful*, *horrible*, *loomed*, *looming*, *madness*, *mystery*, *savagely*, *secret*, *sinister*, *stirring*, *strange*, and *stupendously*). Overall, *mountains* and *peaks* share similar semantic preferences and prosodies, which is underlined by the fact that sometimes the same words are used with both nouns, e.g. *vast*, *loftiest*/*lofty*, *high*/*higher*/*highest*, *madness*, *unknown*, *mystery*, *forbidden*, and *evil*.

Foothills, however, shares only partially the semantic preference of "Height" with *mountains* and *peaks*, while the negative semantic prosody is not present at all. The concordance lines in Figure 3 show that this KW occurs with words like *highest* (line 2), *higher* (lines 3, 7, 11, and 23), *rose* (line 3), *steep* (line 25), and *upward* (line 27), but also with *lowest* (line 6), *low* (lines 8 and 12), *gradual* (lines 8 and 12), and *nearest* (line 21).

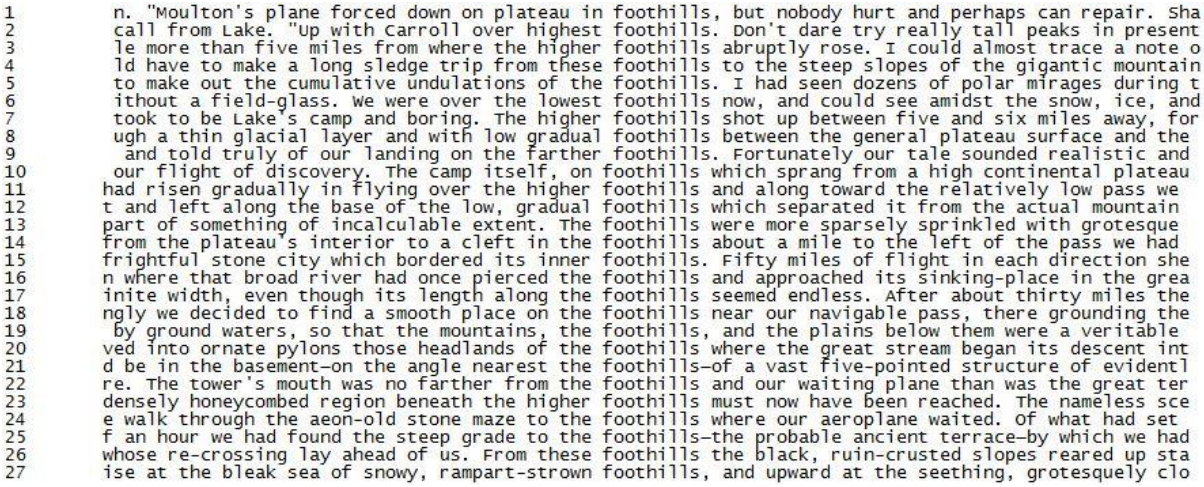

Figure 3. All 27 occurrences of *foothills*, in order of occurrence in the text

Foothills plays a different, yet important, role in the text compared to *mountains* and *peaks*. Its textual behaviour suggests that, despite being part of the same "mountains of madness", that is, sharing the same fictional referent, *foothills* designates a place that is safe, or relatively safer, than the higher mountains and peaks. *Foothills* functions in fact as the very last safe spot, a liminal space between the shelter of the expedition camp and the unknown that lies ahead, the threshold beyond which there is no turning back. Consider Examples (2) to (5) below, which show how *foothills* is used in opposition to the higher and less welcoming summits:

(2) […] the low, gradual *foothills* which separated it from the actual mountain rim, […]

(3) From these foothills the black, ruin-crusted slopes reared up starkly and hideously against the east, […]

(4) […] with low gradual foothills between the general plateau surface and the sheer precipices of the highest peaks.

(5) […] a long sledge trip from these foothills to the steep slopes of the gigantic mountains themselves.

4.3 The cohesive networks

In the previous section, we looked at how the text defines the fictional representation of the Antarctic mountains, through the analysis of three KWs. We argued that, although *mountains*, *peaks*, and *foothills* refer to the same fictional place, they enact different representations, reflecting diverse and, in some respects, opposing aspects of the fictional world. In this section, we will consider how the three KWs generate cohesive networks: one having *mountains* and *peaks* as nodes, and the other with *foothills* as node. Even though the three KWs are related, and as such they contribute jointly to the overall lexical cohesion of MoM, we will analyse the cohesive networks they create separately because they build different facets of the fictional representation of the Antarctic mountains.

The shared semantic preference and semantic prosody of *mountains* and *peaks* builds a unitary image that contributes cohesion to the text. We illustrate the cohesive network they create in Figure 4, which contains 12 random sentences that either contain *mountains* or *peaks* or in some cases both nouns. Due to space limitations, Figure 4 only illustrates a sample of the altogether 77 occurrences of the nouns: the aim of the figure is to provide a general idea of how the network can be conceptualised throughout the text, rather than describing the contribution of each individual occurrence of *peaks* and *mountains*. The sentences are presented in the order they appear in the text to reflect the cohesive progression. The node words of the cohesive network (*mountains* and *peaks*) are underlined, while the words belonging to the semantic preference and prosody are in bold.

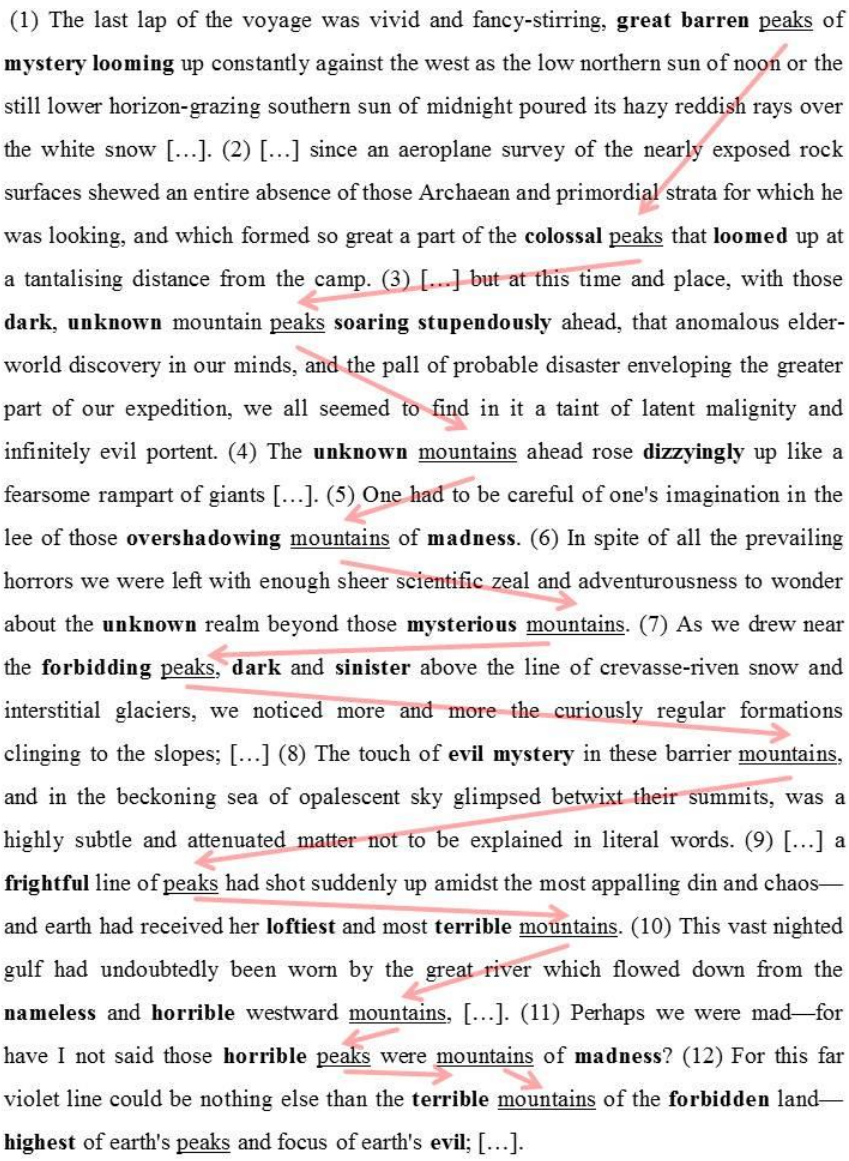

Figure 4. *Mountains* and *peaks* cohesive network

In Sentence (1), *peaks* occurs with *great*, *barren*, *mystery*, and *looming*. When the reader finds *peaks* again in the text, let us say in Sentence (2), a connection is established with the previous occurrence. In this case, *peaks* occurs with *colossal* and *loomed*, which relate to *great* and *looming* respectively. In Sentence (4), *mountains* recalls the previous uses of *peaks*, as both terms refer to the same fictional place. Here, the adjective *unknown* links back to the earlier occurrence of the same word (in Sentence (3)) or to the use of related items (*mystery*, in Sentence (1), for example). These connections are established every time *peaks* and *mountains* occur, and every occurrence reinforces the link in an incremental fashion. In Sentence (9), towards the end of the short novel, in Chapter VIII, *peaks* occurs with *frightful*, while *mountains* occurs with *loftiest* and *terrible*. *Frightful* and *terrible* refer back to all of the

occurrences of the "Mysteriousness" semantic prosody, whereas *loftiest* builds on the repetition of the "Height" semantic preference. Finally, the reiteration of the same words, synonyms, near-synonyms, or simply related items with *peaks* and *mountains* throughout the text creates a complex network of lexical cohesion. This cohesive network does not simply contribute significantly to the cohesion of MoM, but it also makes this aspect of the fictional representation of the Antarctic mountains consistent.

Foothills does not share completely the same textual patterning of *mountains* and *peaks*. It does not occur as frequently as the other two KWs with the semantic preference of "Height" and it does not occur at all with the semantic prosody of "Mysteriousness". As we explained in the previous section, the textual behaviour of *foothills* enacts a different facet of the fictional representation of the Antarctic mountains. Still, being semantically, referentially, and thematically related, *mountains*, *peaks*, and *foothills* are linked. Each occurrence of *foothills* is cohesively connected to the occurrences of *mountains* and *peaks*, but instead of strengthening the "Height" and "Mysteriousness" descriptions, *foothills* defines a different aspect of the fictional place. As such, the cohesive networks of the three words are strictly linked. The networks work together to build a multifaceted representation of the Antarctic mountains, with dominant features ("Height" and "Mysteriousness") and secondary – but still thematically relevant – aspects (the foothills as the utmost threshold).

Conceptualising cohesive networks in this way presupposes that a consistent fictional representation is built despite the distance – several sentences or paragraphs – between one occurrence of each key word and the next. Whether this is the case or not needs further research. However, we believe that this conceptualisation is nevertheless beneficial, as it allows us to consider cohesion as a textual feature that develops incrementally. As we explained in Section 2, similar analyses of networks have been undertaken, but they are usually limited to very short texts or text extracts. With the help of our corpus approach, we are not limited in this respect and are instead able to examine cohesive networks as they develop across the text.

5. The cohesive networks in translation

In this section, we will focus on the cohesive networks in the TT, and on the potential effects that translation has on the recreation of the overall representation of the Antarctic mountains. Given that the aim of the comparison is to investigate how the ST's networks have been

reproduced in translation, we will analyse the TT based on the stylistic features identified in the ST. To begin with, we check how *mountains*, *peaks*, and *foothills* have been translated. The word *mountains* has a direct equivalent in Italian: *montagne*. Yet, *montagne* is not used in all of the cases in which *mountains* occurs in the ST: it is used 41 times, while the remaining seven occurrences are translated with *monti* (2), *vette* (2), *catena* (2), and *catene montuose* (1). The same tendency towards lexical variation appears in the translation of *peaks* and, most of all, *foothills*. *Peaks* is translated with four different words: *vette* (14), *montagne* (9), *cime* (4), and *creste* (1). *Foothills* is translated or paraphrased in ten different ways (*montagne* (2), *colline* (3), *elevazioni* (2), *cime* (4), *alture* (5), *monti*, *vette*, *piedi* (2), *contrafforti* (6), *base*), some of which have different forms (e.g. *colline pedemontane* and *colline ai piedi della catena principale*, or *contrafforti maggiori*, *contrafforti della catena*, *contrafforti più bassi*, *contrafforti della grande catena*, etc.). The different translations, together with their back-translation into English, are displayed in Table 2. As we are dealing with relatively few occurrences, the percentages in Table 2 are only presented as indicative and not as hard quantitative measures.

Table 2. Translations of *mountains*, *peaks*, and *foothills*[*]

Translations of *mountains*	**Frequency**	**Percentage**
montagne (“mountains”)	40	83.33%
monti (“mountains”)	2	4.17%
vette (“tops”, “summits”, “peaks”)	2	4.17%
catena (“chain”, “range”)	2	4.17%
catene montuose (“mountain chains”)	1	2.08%
Omitted	1	2.08%

Translations of *peaks*	**Frequency**	**Percentage**
vette (“tops”, “summits”, “peaks”)	14	48.26%
montagne (“mountains”)	9	31.03%
cime (“tops”, “tips”, “summits”)	4	13.79%
creste (“peaks”, “tops”)	1	3.46%
Omitted	1	3.46%

Translations of *foothills*	**Frequency**	**Percentage**
contrafforti (“buttresses”, “spurs”)	6	22.22%
alture (“high grounds”)	5	18,52%
cime (“tops”, “tips”, “summits”)	4	14.81%
colline (“hills”, “foothills”)	3	11.11%
elevazioni (“rises”, “heights”)	2	7.41%
montagne (“mountains”)	2	7.41%

piedi (“foot”, as in *at the foot of*)	2	7.41%
base (“base”, as in *at the base of*)	1	3.70%
monti (“mountains”)	1	3.70%
vette (“tops”, “summits”, “peaks”)	1	3.70%

[*] Translations from *Dizionario Garzanti Linguistica* online (http://www.garzantilinguistica.it/)

Table 2 shows that the translation of *mountains* in the TT is more consistent than that of *peaks* and *foothills*. *Mountains* is translated with the same term about 83% of times, while the translation of *peaks* shows more variation, with *vette* used less than 50% of the times, followed by *montagne* (31.03%) and *cime* (13.79%). *Foothills* does not have a preferred translation in the TT, but rather is translated with a wide variety of terms, the most frequent of which, *contrafforti*, is used only 6 out of 27 times (about 22% of the times).

Now that the translations of our KWs have been identified, we can investigate whether these items develop similar patterning in the TT to those identified in the original, starting with *mountains* and *peaks*. Their semantic preference and prosody are maintained, as the Italian translations of *mountains* and *peaks* co-occur with similar semantic fields to those identified in the original. Despite the local differences in the way English and Italian sentences are structured, “Height” and “Mysteriousness” are recognisable in a span of 5:5 around the translations of *mountains* and *peaks* displayed in Table 2. The Italian translations of *mountains* occur with *torreggiava* (“towered”), *ripidi* (“steep”), *maggiori* (“greater”, “larger”, “bigger”), *alte* (“high”, “tall”), *gigantesche* (“gigantic”), *svettavano* (“stood out”), *quota* (“altitude”, “height”), *possenti* (“mighty”), *grandi* (“great”, “big”) (“Height” semantic preference) and *follia* (“madness”), *preoccupazioni* (“worries”, “concerns”), *malvagie* (“evil”), *orrore* (“horror”), *sconosciute* (“unknown”), *spaventoso* (“frightful”), *tenebrose* (“dark”, “gloomy”), *ombre* (“shadows”), *inconcepibile* (“inconceivable”), *imperscrutabili* (“inscrutable”, “unfathomable”), *terribili* (“terrible”), *inimmaginabili* (“unimaginable”), *orribili* (“horrible”), *orrende* (“horrendous”), *cupe* (“dark”, “dim”), *proibita* (“forbidden”), *misteriose* (“mysterious”) (“Mysteriousness” semantic prosody). Similarly, the Italian translations of *peaks* occur with *grandi* (“big”, “large”), *torreggiavano* (“towered”), *immense* (“immense”), *alte* (“high”, “tall”), *altezza* (“height”), *colossali* (“colossal”), *maggiori* (“greater”, “larger”, “bigger”), *gigantesche* (“gigantic”), *altissime* (“very high”, “highest”) (“Height” semantic preference) and *misteriose* (“mysterious”), *nere* (“black”), *incombevano* (“impended over”, “loomed over”), *oscure* (“obscure”, “dark”), *sconosciute* (“unknown”), *sinistre* (“sinister”), *segreto* (“secret”), *spaventosa* (“frightful”), *orribili* (“horrible”), *follia* (“madness”), *cupe* (“dark”, “dim”), *impervie* (“impervious”) (“Mysteriousness” semantic

prosody). Overall, this aspect of the Antarctic mountains is similar to the ST: the description of the mountains and peaks emphasises their breath-taking size and the negative feelings of awe and terror they inspire.

However, there are differences in the cohesive network. This is due to the fact that *mountains* and *peaks* are translated with several different words. The lexical network discussed in the previous section (Figure 4) is created through the repetition of the KWs *mountains* and *peaks*. These two KWs function as the nodes of the network, to which semantic preference and prosody words are connected. In the translation, the semantic preference and prosody words link to more than two nodes (the different translations of *mountains* and *peaks*), which means the connection is more varied. As a result, the cohesive network in the TT appears different from that in the ST, as it builds on different patterns of reiteration and collocation. The example of *peaks* can serve to exemplify the effects of the lexical variation, as *peaks* is the word that has been translated into more different versions. In the ST, the occurrences of *peaks* link an instance of "Height" and "Mysteriousness" to the next, to create a consistent representation that, occurrence after occurrence, becomes more and more dominant. When *peaks* is translated in several different ways, its repetition is lost in the TT; the different TT alternatives do not link as directly to each other as the reiterations of *peaks* do in MoM, altering the patterning of repetitions the cohesive network in the original is built on. This is shown in Figures 5a and 5b, which display six sentences with *peaks* in the ST and their Italian translation (in order of appearance in the ST). Instead of using the examples discussed in Figure 4, here we use six sentences that specifically illustrate the entire range of translation variants of *peaks*.

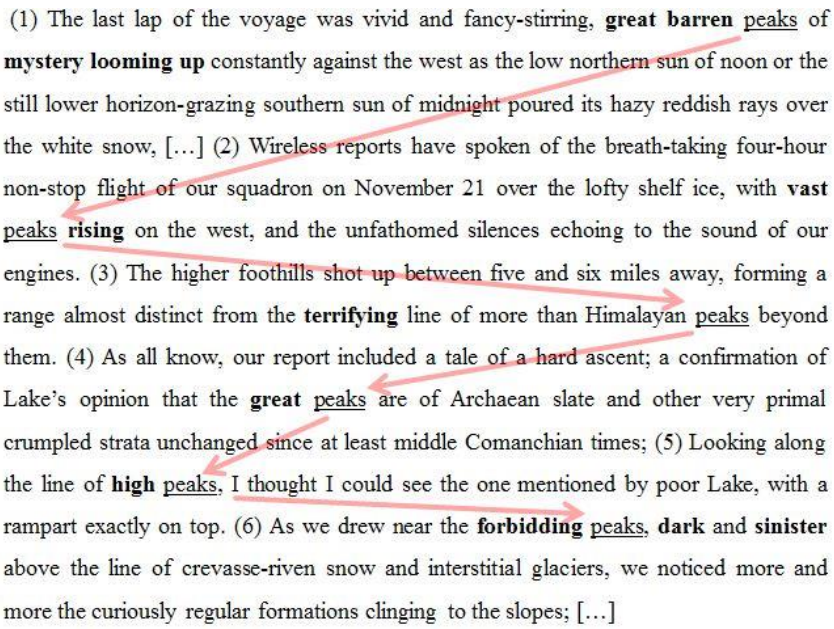

Figure 5a. Cohesive network in the ST (*peaks*)

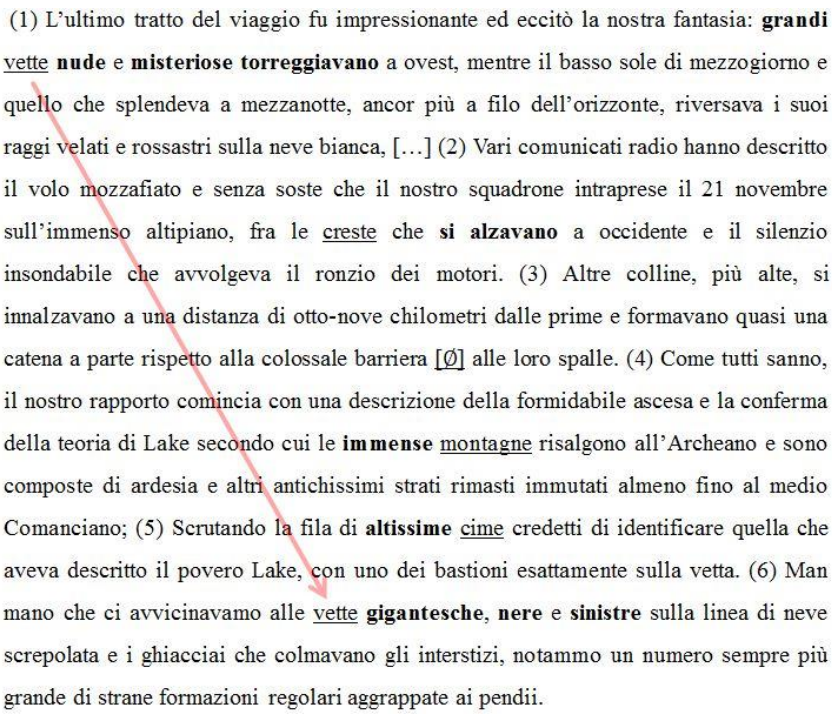

Figure 5b. Cohesive network in the TT (translations of *peaks*)

In Figure 5a, *peaks* occurs with *great, barren*, *mystery*, and *looming up* in Sentence (1). When *peaks* occurs again, in Sentence (2), *vast* and *rising* build on the previous use of *great*, while *terrifying* in Sentence (3) links back to *mystery* and *looming up*. *Great* even co-occurs again with *peaks* in Sentence (4), while *forbidding*, *dark*, and *sinister* in Sentence (6) are related to the previous negative depictions of *peaks*. In Figure 5b, *vette* appears with *grandi*

("great", "big"), *nude* ("barren"), *misteriose* ("mysterious"), and *torreggiavano* ("towered") in Sentence (1). However, when *si alzavano* ("raised") occurs in Sentence (2), the link with *torreggiavano* is modified, as this time *si alzavano* refers to *creste* and not to *vette*. In the ST, the two instantiations of "Height" refer to the same word (*peaks*), while in the TT they refer to two different items (*creste* and *vette*). In Sentence (3) the link disappears altogether, as *more than Himalayan peaks* is omitted. Similarly, the use of *immense* ("immense", in Sentence (4)) and *altissime* ("very high", "highest", in Sentence (5)) does not relate, as it does in the ST, to the previous occurrences of *grandi*, *torreggiavano*, and *si alzavano*, as again these instances of the semantic preference refer to different words, *montagne* and *cime*. Only in Sentence (6) is *vette* used again, so *gigantesche* ("gigantic"), *nere* ("black"), and *sinistre* ("sinister") link back to the occurrence of *grandi*, *nude*, *misteriose*, and *torreggiavano* in Sentence (1) in the same way as in the English text: in this case, the semantic preference and prosody words are directly connected with their previous instantiations by the identical repetition of the same node word, *vette*.

The examples in Figure 5 show that the translations of *peaks* establish different patterns of lexical cohesion compared to the ST, even though they are all related in meaning (*vette*, *creste*, *montagne*, *cime*). While the ST uses the repetition of the same word (*peaks* → *peaks*) to establish a lexical connection between the instances of the semantic preference/prosody, the TT uses synonyms (e.g. *vette* → *cime*). Different patterns in the building of lexical cohesion do not necessarily mean that the Italian text lacks cohesion compared to the English one. On the contrary, the TT substitutes the original network with an equivalent chain of semantically related words that progressively prime the semantic preference and prosody. Overall, the cumulative effect would not differ too much from that of the ST. However, when the TT's cohesive networks do not match the networks created in the original, they "[may] not trigger the same kinds of association in the mind of the target reader" (Baker 2011: 219). In fact, as Lotfipour-Saedi (1999: 187) suggests, "the type of lexical relations holding between a lexical node [of a cohesive chain] and the ones occurring after it would also determine the mode of reader discourse processing". Thus, the replacement of a network of identical repetitions with a network of synonyms (superordinates or hyponyms) can affect the way the reader perceives that network, even if the level of cohesion is the same.

Another aspect to take into account is the fact that the different Italian translations (*vette*, *cime*, *creste*, *montagne*) are also used in the TT when *peaks* is not used in the ST. *Vette* translates *peaks* in most cases (48.26%), but it is also used 10 times when *peaks* is not used in

the original. Similarly, *cime* and *creste* occur 15 and 2 times respectively, but they are used to translate *peaks* only 4 and 1 times. Even *montagne*, which translates *peaks* 9 times but also *mountains* 40 times, occurs 105 times in total, so there are 56 other uses in the TT that do not correspond to an occurrence of either *peaks* or *mountains* in the ST. These "extra" uses of *vette*, *cime*, *creste*, and *montagne* differentiate further the patterns of cohesion in the TT compared to those in the ST, as they add occurrences that are simply not there in the original, introducing more lexical variation whereas in the original there is identical repetition. They can also affect the semantic preference and prosody because the extra uses do not necessarily occur with "Height" and "Mysteriousness" words, as they do not correspond to occurrences of *peaks* in the ST. Consider Examples (6) and (7) that show an extra use of *cime* and one of *vette*:

(6) We laid our absence of sixteen hours – a longer time than our announced flying, landing, reconnoitring, and rock-collecting programme called for – to a long mythical spell of adverse wind conditions; and told truly of our landing on the farther foothills. (MoM: Chapter III)

Attribuimmo la nostra assenza di sedici ore (un periodo più lungo di quello richiesto dal programma di volo, atterraggio, esplorazione e raccolta di esemplari geologici) alle incredibili avversità del vento, e raccontammo con esattezza il nostro atterraggio sulle cime più basse del versante opposto.
("We attributed our absence of sixteen hours (a longer time than that required by the flight plan, landing, exploration and collection of geological samples) to the incredible adversity of the wind, and told exactly of our landing on the lowest tops of the opposite side.")

(7) There seemed to be no limit to the mountain-range, or to the length of the frightful stone city which bordered its inner foothills (MoM: Chapter V)

Non sembrava esserci limite alla catena di montagne, o all'estensione della spaventosa città di pietra che confinava con le sue vette più basse.
("There seemed to be no limit to the mountain range, or to the extension of the frightful stone city which it bordered with its lowest peaks.")

In both Example (6) and Example (7), the extra occurrences of *cime* and *vette* are introduced to translate *foothills*. As we explained in Section 4.2, *foothills* does not have the same textual behaviour of *peaks* and *mountains* in the ST, and in fact it does not share the same semantic preference and prosody. Therefore when it is translated into *cime* and *vette*, no addition is made to the "Height" and "Mysteriousness" fields of the TT. These additional uses of *cime* and *vette* not only have the potential to generate different cohesive networks compared to the ST, as they introduce new occurrences as well as their additional collocates. They also affect the original semantic preference and prosody, by introducing extraneous words that do not necessarily match. Both *cime* and *vette* in Examples (6) and (7) respectively co-occur with *più basse* ("lowest"), which does not fit into the "Height" semantic field (in fact, it can even be seen in opposition to it).

What we observed for the translation of *peaks* equally applies to the translation of *mountains*, although slightly less strikingly as *mountains* is translated more consistently with *montagne* (in 83.33% of the cases). Still, the translation of *mountains* into different words has an effect on the cohesive network in the TT, which adds to the effect produced by the different translations of *peaks*. On the other hand, the use of multiple terms to translate the same ST item has particularly relevant repercussions in the case of *foothills*. This is the key word that has been translated more variedly, with ten different translations, most of them with their own different forms. In this case, the issue does not arise from the fact that synonymous items do not link the semantic preference/prosody as directly as specular repetitions do, because *foothills* does not share the same textual behaviour with *mountains* and *peaks*. *Foothills* enacts a different aspect of the fictional representation of the mountains altogether, which is in some respects in contrast to the aspects enacted by *mountains* and *peaks*. However, the use of multiple target-language terms to translate the same ST item disrupts the depiction of *foothills* as a consistent fictional place. In the TT, there is no unitary place called *foothills* that, although still part of the Antarctic mountains, represents the last safe step in the trespassing, literally and figuratively, of the mountains of madness. Rather, there is a series of differently related terms (*colline pedemontane*, *montagne relativamente modeste*, *alture*, *contrafforti maggiori*, *cime più basse*, etc.) which do not add up to a recognisable representation. As Baker (2011: 216) explains, subtle or even major changes are unavoidable in translation, but what should always be avoided "is the extreme case of producing what appears to be a random collection of items which do not add up to recognizable lexical chains that make sense in a given context". What is more, as we saw with Examples (6) and (7), some of the terms used to translate *foothills* are those used to translate *mountains* and *peaks*:

cime, *montagne*, *monti*, and *vette*. This plays down further the distinction between *mountains*/*peaks* and *foothills*, blurring the line between the different aspects of the fictional representation of the mountains.

Overall, these translation alterations modify the patterns of repetitions and co-occurrence on which the cohesive network is built in the ST. We argued that the ST's cohesive networks, with their incremental patterning of repetitions and semantic preference/prosody, contribute to establish MoM's fictional world. The depiction of the Antarctic mountains has stylistic and literary relevance (cf. Section 4.1), both for MoM specifically and for Lovecraft's criticism in general. The translation alterations we discussed have the potential to trigger different kinds of associations in the mind of the target reader and, consequently, to affect the way the fictional world is perceived and interpreted.

6. Conclusions

In this paper we have shown the potential of key words as starting points for the identification of cohesive networks in an individual text. This approach makes it possible to study cohesion from a corpus linguistic point of view, as a feature that spans across the whole of a text, incrementally contributing to the construction of literary meanings. Building on corpus linguistic models, cohesion can be conceptualised as the sum of relationships between lexical items rather than between individual words. The repetition of a given word across a text also entails the repetition of the relationships that word establishes with its context of occurrence. A repeated lexical item brings with it lexical, grammatical, semantic, and pragmatic patterning. With our analysis, we focused on three KWs only (those related to the fictional representation of the Antarctic mountains) to exemplify the method, but we did it in such a way that it can be replicated. The method can be ideally applied to a larger number of lexical items, so as to conceptualise more complex and interconnected cohesive networks. The comparison of MoM with its translation has provided additional support to make the "web of relationships" (Snell-Hornby 1988: 36) between lexical items visible. Translations represent alternative versions of texts that make it possible to analyse the consequences of textual alterations. In our case, we have shown that local alterations can have wider effects on the cohesion of the text; especially so when the lexical item in question has thematic relevance. Our analysis suggests that the alterations we highlighted in translation do not only affect the lexical network but can also impact on the creation of a fictional world. In this respect, the

comparative investigation of the translation emphasised the contribution that cohesive networks – or cohesion more generally – have on the incremental construction of themes and meanings in literary texts.

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Appendix. Texts in the reference corpus

- E. R. Burroughs, *Tarzan of the Apes* (1912);
- E. R. Burroughs, *Tarzan the Invincible* (1930);
- R. W. Chambers, *In Search of the Unknown* (1904);
- R. W. Chambers, *Police!!!* (1915);
- F. S. Fitzgerald, *The Great Gatsby* (1925);
- F. S. Fitzgerald, *This Side of Paradise* (1920);
- Z. Gray, *The Day of the Beast* (1922);
- Z. Gray, *Wildfire* (1917);
- R. E. Howard, *The Footfalls Within* (1931);
- R. E. Howard, *The Phoenix on the Sword* (1932);
- S. Lewis, *Babbitt* (1922);
- S. Lewis, *Main Street* (1917);
- H. James, *The Golden Bowl* (1904);
- H. James, *The Wings of Dove* (1902);
- J. London, *Martin Eden* (1909),

- J. London, *On the Makaloa Mat* (1919);
- A. Merritt, *The Metal Monster* (1920);
- A. Merritt, *The Moon Pool* (1919);
- G. Stain, *Tender Buttons* (1914)
- G. Stain, *Three Lives* (1909);
- H. G. Wells, *The Sleeper Awakes* (1910);
- H. G. Wells, *The Soul of a Bishop* (1917);
- E. Wharton, *Tales of Men and Ghosts* (1910);
- E. Wharton, *The Age of Innocence* (1920).